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be perfectly firm, and you will paint with more ease. If the sticks are too large, cut them down with a knife till they fit. Sharpen the end of each handle; you will find it very useful in removing paint and straightening lines, especially in gold work.

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BRUSHES should always be washed in turpentine and then in alcohol; nothing else will reach the color that settles under the quill. It is a good plan to wash them occasionally in warm water and soap; it keeps the hairs soft.

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BRUSHES for gold should never be used for anything else. After using, dip them in a little alcohol in an open-mouthed bottle kept for that purpose. Clean brushes used in bronzes in the same way. When enough has settled in the bottom, let it dry, mix with oil and use again.

* * *

If brushes are kept in a box, see that the points do not come in contact with the end of the box, which would bend them and make them worthless. It is a good plan, much used by decorators, to stand up the brushes on the handles in a cup or vase. Good work cannot be done with split, dirty brushes, and brushes that are not cared for wear out in a very short time.

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VARIOUS mediums are used in china painting, so that if one is found unpleasant, the artist is at liberty to select another equally good and more agreeable. Lavender oil and alcohol, half and half, are mixed with great success. There are also rectified spirits of tar, fat oil and turpentine. Turpentine is preferred by workmen, and is most in use in workshops and factories. Amateurs who only paint occasionally should not buy more than a quart at a time, for it grows fat by standing and becomes unfit for use, excepting for fat oil. The best quality can be had at the paint stores, where there is a greater demand for it than at the druggist's, so there is no danger of getting that which is old and fatty. Besides, it is two or three cents a quart cheaper at the paint stores. Take your own bottle and you can buy a quart for ten or fourteen cents.

M. B. ALLING.

THE TÊTE-À-TÊTE SET.

IN the tête-à-tête set by M. L. Macomber, it is intended that the conventional flowers and stems shall be brown, on a ground which varies from olive brown in its lightest portions to green blue in its darkest. The outside band of dark is of wine red, with olive brown flowers and brown scrolls. The lower part of the cup and the handles are olives, with markings of brown. The centres of the flowers are wine red. The light bands are light olive and all the outlines are of gold. The treatment of this design is rich, not delicate.

MUCH matter relating to china painting is crowded out here and will be found at the end of the magazine.

THE "WATTEAU" DESIGN.

NOTHING more suitable for tapestry painting could be given than the beautiful engraving after Watteau, reproduced in *The Art Amateur* this month. The tones throughout are evidently delicate in the original painting. Not one of the costumes is really *dark*. To begin with the striking figure of the man tuning his guitar; paint his hair a rich brown, the coat and knee breeches a soft, full-toned heliotrope, the silk hose and feather in the hat a delicate apricot, the cloak and hat citron and the shoes tan kid, with rosettes of heliotrope satin to match the costume. Note that the mellow mahogany color of the guitar will come well against the soft shade of heliotrope; each color will gain by its proximity to the other. For the foremost female figure, make the skirt pale Gobelins blue, the waist and basque, also the boot, russet brown; the neck ruffle white and the hair flaxen. For the girl seated next to the central figure of the group, a buff-colored skirt and waist would harmonize well, with sleeves of a greenish gray. The shoulder puff and cuffs should be white, the hair golden brown. For the figure at the back, use soft old pink; white kerchief and ruffles. Paint the hair light brown. For the second male figure use a medium shade of terra-cotta for the knee breeches and hose. Let the cloak be lavender, the sleeves pale lemon yellow slashed with white. The

hair should be a cool tone of dark brown.

In the following directions for mixing the required colors, it is presumed that the Grénié dyes and medium will be used:

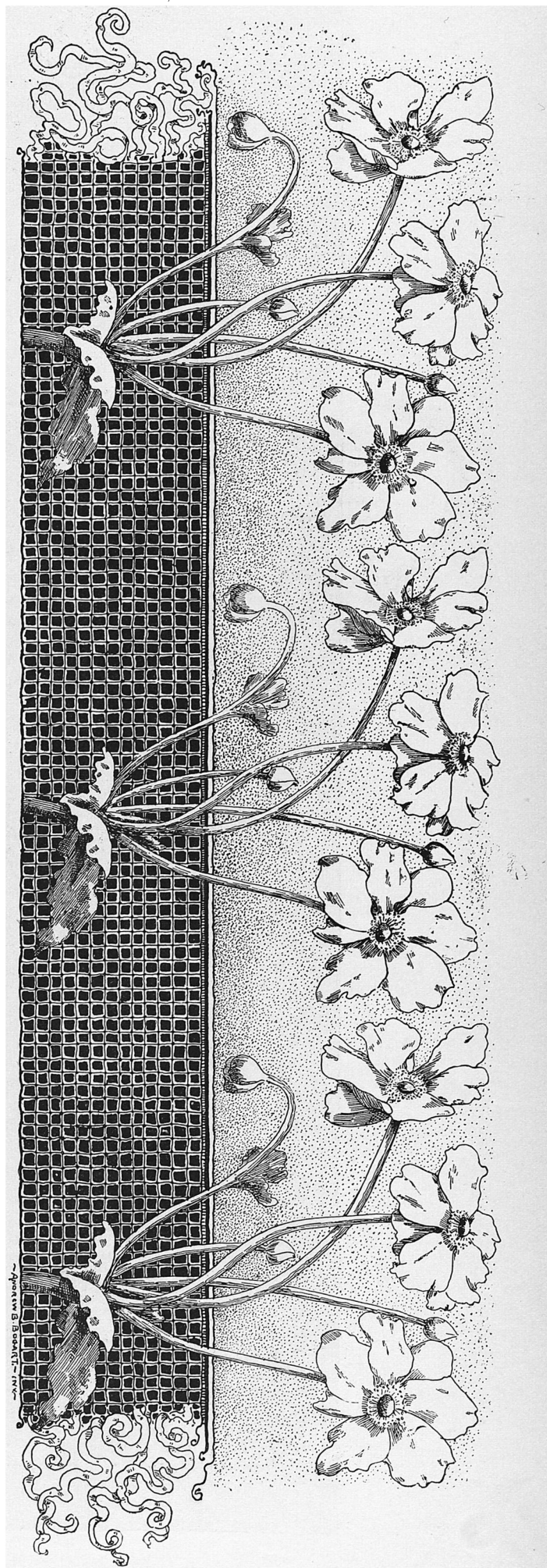
For heliotrope, take ultramarine, sanguine and ponceau; for apricot, sanguine and ponceau very much diluted, with perhaps a touch of yellow; for citron, indigo blue, sanguine and yellow, with a touch of emerald green; for tan color, the same shades mixed in different proportions, leaving out the green. For mahogany, mix yellow, ponceau and sanguine, with a little indigo to take off the rawness in the shadows. For Gobelins blue, ultramarine, indigo and cochineal; for russet brown add to brown a little ponceau and perhaps a touch of sanguine. For buff, add to yellow a very little ponceau; for the lightest tint for the shadows, add a suspicion of indigo blue and sanguine; for greenish gray, mix sanguine and emerald green, with perhaps a touch of yellow in the high lights. For old pink, mix neutral gray, with rose or ponceau for the shadows, which warm here and there by introducing a very little sanguine. The light wash is of ponceau, only much diluted; if too bright, subdue it in painting with a touch of shadow color. For terra-cotta, mix brown, ponceau and sanguine; add some blue in the shadows. For lavender mix ultramarine and ponceau; add some gray in the shadows. For lemon yellow, use yellow much diluted for the lights, and for the shadows mix sanguine, yellow and indigo blue. For white, shade with neutral gray, leaving the canvas untouched for the highest lights.

For exhaustive directions as to painting flesh, skies, stonework, foliage, both distant and near, as well as for foregrounds, the reader is referred to the series of articles on tapestry painting published recently in *The Art Amateur*.

In order to secure the proper shades, it is a good plan to select them in skeins of silk or flax thread, and match these exactly on the palette when painting. The colors are so strong and crude in themselves that it is only by carefully mixing and sufficiently diluting them that artistic results can be arrived at. It is possible to match in this way any given shade, no matter how soft and delicate. Should any color appear brighter than it is intended to be, the defect can immediately be counteracted by the application of a little complementary color while the bright tint is still wet. This is one of the advantages of using transparent dyes. A little practice soon gives the required experience. At the same time, it need hardly be said that the eye and hand should be made familiar with the colors and methods employed before so ambitious a subject as the present one is attempted.

E. H.

DECORATIVE (REPEAT) BORDER. FOR SUGGESTIONS FOR TREATMENT, SEE PAGE 24.





A LESSON IN LOVE.

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AFTER WATTEAU.